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To the different degrees belong their respective emblems, that of the fourth degree being a cross, red and green above, and below painted on the four sides with the colors of the respective quarters. The Jesuit fathers took this cross for the Christian emblem.

The short songs, or sentences, sung at the rites, and given by Dr. Hoffmann, possess that deeply symbolical character which is to be expected. Noticeable is the truly religious feeling of these, the inheritance or composition of the different *Midé'*. "I am using my heart." "We are liking to one another" (*i. e.*, the spirit and the *Midé'*). "My medicine is the sacred *Man'idō*." "I brought life to the people" (by the gift of rain). "I am crying, my colleague, the great spirit, he sees me crying."

A most remarkable feature of Dr. Hoffmann's account is the representation of sacred mnemonic records, on birch-bark, belonging to the different priests. In these is to be noticed, at the end of the fourth degree, an angular pathway, symbolical of the path of life after initiation; the points at which the priest is liable to diverge from the pathway of rectitude are indicated by oblique projections, branching to the right and left. At the end is an ovoid figure, signifying the end of the world, or of the existence of the individual, marked with vertical strokes, denoting the number of years of membership. Of the many singular characteristics of the religion, for such it is, we cannot speak farther, but recommend a perusal of the treatise.

The concluding part of the volume is occupied by the remarkable work of Mr. James Mooney, on "The Sacred Formulas of the Cherokees," which has already been noticed in this Journal.

The eighth report is occupied chiefly with the work of Victor Mindeleff, "A Study of Pueblo Architecture in Tusayan and Cibola" (pp. 14-228). This discussion, though belonging primarily to archæology, exhibits the close connection of that science with tradition, migration legends of the Tusayan gentes being used as an aid to exploration.

The writer remarks that the material of the present essay, together with studies hereafter to be published, will illustrate the evolution of an important type of primitive architecture, which, under the influence of the arid environment, has developed from the rude lodge into the many-storied house of rectangular rooms.

In another article, by James Stevenson, "Ceremonial of Hasjelti Dailjis and Mythical Sand-painting of the Navajo Indians," is exhibited, with beautiful illustrations, the order of a Navajo healing rite, lasting nine days and nights, and described with detail.

The ninth report, just at hand, will be noticed in the following number.

OLD RABBIT THE VODOO AND OTHER STORIES. By MARY ALICIA OWEN. Introduction by CHARLES GODFREY LELAND. Illustrated by JULIETTE A. OWEN and LOUIS WAIN. London: T. Fisher Unwin, Paternoster Square. 1892. 8vo, pp. xv, 310.

A brief review of this volume appeared in the "Journal of American Folk-Lore" for April-June, 1893, in which it was said that the stories recorded by Miss Owen, instead of being variants of the negro lore made

familiar by Mr. Harris, much more closely resemble the type of Indian tales. The present writer has compared the stories with those which he has collected from the Indians, and the results are now given.

In the story of the Bee King and the trees (p. 16, etc.) it is said that trees could talk as well as beasts. This is the belief of the Teton Dakotas, as related in "Teton Folk-Lore" (*"Amer. Anthropologist,"* April, 1889, p. 154). Tree cults have been found among various tribes, not only those of the Siouan stock, but also among the Athapascan tribes in Oregon. On p. 20 is an account of the witch who had a Snake husband, on p. 109 we are told of a Bear who fell in love with a girl, and on pp. 283-288 is a story of Panther-women. Among the Indians, judging from their folk-lore, it was not regarded as very wonderful for animal people to fall in love with and marry human people. Thus we find among the Siouan tribes, stories of a man who married a Snake woman, one of a girl who had a Grizzly Bear lover, and who finally became a Bear herself, another of a woman who had a Bear lover, and still another of the Snake man who assumed human form at will. On p. 22 "Big Angy" objects to telling any stories until there is a frost. Omahas and others have objected to telling their myths except in winter, lest they should be bitten by rattlesnakes. The belief in Thunder land (see p. 25) may be found among more tribes than those of the Algonquian family. In the myth of the man who had a Snake woman as a wife, the hero crosses a river and reaches the abode of the Thunder people who then dwelt upon this earth. In another Siouan myth, the chief's son and his followers are entertained in a cave (on this earth) by four Thunder men, as related in "Contr. to N. A. Ethnology," vol. vi. The story of "Lil Dove's Son" (p. 25) resembles some Indian tales which have been published, but nothing like it has been found so far by the present writer in Siouan mythology. The Dakotas and cognate tribes do not seem to regard the woodpecker as a conjurer. But a Red Bird (the scarlet tanager?) does figure in several stories. He carries off the sister of the four brothers, makes a home for her beneath a lake, and assumes human form at will. In the Osage sacred traditions, a male red bird gives the people human souls in the bodies of birds, and a female red bird gives them human bodies. (See "Sixth An. Report Bur. of Ethnology," "Osage Traditions.")

The story of the fight between Woodpecker and Blue Jay is capital (pp. 60-65). The present writer has enjoyed it all the more because he once lived on a plantation, and knew negroes who used such language. Ole Woodpecker and Ole Gran'daddy Rattlesnake (p. 104, etc.) would be, in Indian mythology, the Ancient of Woodpeckers and the Ancient of Rattlesnakes. In the Biloxi myths, the name of almost every character ends, in -na, *tcetka* being an ordinary rabbit, but *Tcetka-na*, the Ancient of Rabbits. Among the Siouan tribes, "grandfather" and "grandmother" are terms of respect which are applied to superhuman beings. In the story of the Rabbit and Gopher (pp. 147-156), the Rabbit acted the part which belongs to *Ishtinike* of the Omahas and Ponkas, and *Ikto*, *Iktomi*, or *Unktomi*, of the Dakotas; for in Siouan mythology the Rabbit is generally a beneficent character, the deliverer of the human race, while *Ikto* or *Ictin-*

ike is generally maleficent, who is finally killed by his opponent the Rabbit. On p. 183 it is said that the Rabbit made a manikin by wrapping a rabbit skin around a pawpaw limb. Mr. Leland considers this as the probable original of the Tar Baby. So far the Tar Baby has been found among the Biloxi Indians of Louisiana, but not among the other tribes. The manikin reminds one of the magic bag of rabbit's skin used by the Rabbit in his contest with the Muskrat, as told by the Omahas and Iowas.

In the story of "De Gol'en Ball" (pp. 185-189), will be found many examples of rhythm, though the story is printed as prose. In this respect it equals certain passages in "Lorna Doone." The examples referred to in the former begin at the bottom of p. 186, each consisting of eight syllables. Several counterparts of the Rabbit in the fire (p. 204) appear in Indian myths. Thus, in the myth of the Man who had two wives, a Buffalo Woman and a Corn Woman, the Man had several contests with his Buffalo mother-in-law, one of which consisted in enduring great heat, the Man was cool but the old Buffalo woman fainted from the heat. On pp. 205, 206 is an account of a contest between the Rabbit and the Sun, reminding us of the Omaha myth in which there was a trick played on the Sun person by the Rabbit, who suffered in turn for his conduct. On pp. 270 and 305 the Thunder Bird is identified with the eagle; but in Siouan belief there are several kinds of thunder-birds, named after the eagle, hawk, pigeon, etc.

This is the first indication of the existence, among Missouri negroes, of tales so closely corresponding to Indian narratives. It is therefore to be regretted that the recorder has not indicated with precision the persons from whom the tales were obtained. It would also have been better if no abstracts had been given, the literary form of these abstracts being of necessity somewhat misleading to the general reader. In future publication of her material, Miss Owen will no doubt rectify these imperfections in her interesting work. It is also desirable that further collection should be made in neighboring districts, in order that the history of these variants of Indian tales may be traced with exactitude.

J. O. D.

CHINESE NIGHTS' ENTERTAINMENT. Forty stories told by almond-eyed folk, actors in the Romance of the Strayed Arrow. By ADELE M. FIELDE. Illustrated by Chinese artists. G. P. Putnam's Sons, New York and London. *n. d.* 8vo, pp. ix, 194.

The authoress of this interesting contribution to folk-lore has had exceptional advantages for collecting folk-tales in China, having resided there about twenty years, coming in contact with the common people through her manifold duties. She is known to Oriental scholars as the author of the voluminous dictionary of the Swatow dialect. In the above work she gives the results of her lighter studies in folk-lore; the forty tales have been heard or overheard by the authoress, as they were told in the Swatow vernacular by persons who could not read. They and their kind furnished mental entertainment for the authoress during many nights when travelling in a slow, native boat, or sitting in a dimly lighted hut, with almond-eyed women and children of the Kwangtung province, southern China. The